

AMERICAN ART NEWS.

VOL. VIII, No. 25.

NEW YORK, APRIL 2, 1910.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
- Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—Antique works of art.
- C. J. Charles, 251 Fifth Avenue—Works of art.
- Clark Gallery, 566 Fifth Avenue—Paintings.
- Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—Works of art.
- Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries, 546 Fifth Avenue—Benjamin Benguiat collection of rugs, tapestries.
- The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
- M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
- Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries, 12 West 40th St.—Works of art.
- Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Kouchakji Freres, 1 East 40th Street—Art objects for collections.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery, 550 Fifth Avenue—Selected American paintings.
- Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
- Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
- Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
- Boston.**
- Vose Galleries.—Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt.—High-class paintings.
- Washington (D. C.).**
- V. G. Fischer Galleries.—Fine arts.
- Germany.**
- J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
- Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.
- G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

- Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Maggs Galleries—Rare Americana, engravings, autographs and rare books.
- Obach & Co.—Pictures, prints and etchings.
- Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
- Shepherd Bros.—Pictures by the early British masters.
- Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
- Victoria Gallery.—Old masters.

THE YERKES COLLECTIONS

The paintings, tapestries and rugs owned by the late Charles T. Yerkes and which are to be sold at auction—the paintings at Mendelssohn Hall on the evenings of next week, beginning Tuesday at 8:15 o'clock, and the tapestries and rugs, also at Mendelssohn Hall, on Friday afternoon next, April 8, at 2:15 o'clock—have been on exhibition this week at the American Art Galleries, No. 6 East 23d St., where they have drawn thousands of visitors, at an entrance fee of \$1.00 each. If one-tenth of the visitors to these galleries since Sunday last, and who will again through them this and to-morrow

afternoon, had visited the present Academy Exhibition at the Fine Arts Gallery, the coffers of the old Academy would have received a needed and deserved stream of gold.

A Rare Occasion.

But such collectors as Charles T. Yerkes are rare—such sales as the coming ones of his collections are exceptional—and the United States, and especially New York, are respectively a country and city where the beating of drums and personal and public advertising, count for more than anywhere else in the world. The late owner of these collections had a varied and picturesque career, which made him, not through his own wish, one of the most advertised men in America, and his will and the litigation regarding his estate since his death have again greatly advertised his possessions. It is to be wondered how many of those who have attended this week's exhibition and who will be present at the sales next week in Mendelssohn Hall of the pictures and tapestries, and again the following week, at the sale of the sculptures and art objects in the Yerkes residence, which is itself also to be sold at auction, will recall the fact that all these treasures were bequeathed by their late owner to the City of New York, and that their dispersal means an individual and collective loss to the citizens of New York. The commercialism of the time and of the city, for the city is one of trade and barter, will make the sales for the reasons above given, scenes of excitement and fierce if not sordid competition, and regret at the city's loss and any expression of sentiment over the perversion of Mr. Yerkes' wishes in regard to his collections will probably be entirely suppressed if it should exist.

Columns of Eulogy.

Columns of description, most of it eulogistic in the extreme, have been published in the dailies regarding the Yerkes collections. As a consequence their coming dispersal has excited not only the art, but even the general public, of Europe, as well as America. The sumptuous illustrated catalogues have been hurried, in response to cable orders, to London and Paris, Berlin, Amsterdam and Vienna, and from these and other European art centres, as well as from the larger American cities, will come dealers, collectors and curiosity seekers—not to mention written, cabled and telegraphic orders for purchases at the sale.

All is expectancy and excitement, and the universal question in art circles, especially now that the unhappy Clausen case is out of the way, is what will the collections bring. The fact that a large sum was offered for the collections en bloc by a noted Fifth Avenue art firm a few weeks ago, and which offer was withdrawn before the arrangements for the sale were concluded—the figures of this offer being known—has made speculation centre on the question as to whether the figures of this offer will or will not be exceeded at the sale.

(Continued on page 7).



A JEWISH STUDENT.
By Rembrandt.

Purchased by Mr. Otto Kahn from Scott & Fowles Co.

Paris.

- E. Bourgey—Coins and medals.
- Canessa Galleries—Antique works of art.
- Hamburger Fres.—Works of Art.
- Kleinberger Galleries—Works of Art.
- Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.
- Kouchakji Freres—Objects for collections.
- Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

SALES.

- Anderson Auction Co., 12 East 46th Street—Part III of the collection of sporting prints belonging to the late Oliver H. P. Belmont, Apr. 6, 7 and 8, at 8:15 o'clock.
- Fifth Avenue Art Galleries, 546 Fifth Avenue—The Benjamin Benguiat collection of rugs, textiles, tapestries, etc., Apr. 4, and following days.
- Mendelssohn Hall, 113 West 40th Street—The American Art Association will sell the Yerkes collection of paintings, Apr. 5, 6, 7 and 8 at 8:15 o'clock. Admission by card.
- Mendelssohn Hall, 113 West 40th Street—The American Art Association will sell the Yerkes Collection of Oriental rugs and tapestries, Apr. 8 at 2:15 o'clock. Admission by card.

BOSTON.

Exhibitions:
Vose Gallery—Paintings by Ter Meulen.
Doll and Richards—Paintings by Chas. Davis to April 11.
Copley Gallery—Paintings by Margaret Patterson April 4 to 17.
Walter Kimball Galleries—Paintings by Charles Hopkinson, April 2.
Chas. E. Cobb Galleries—General Exhibition, April 4 to 11.
St. Botolph's Club—General Exhibition.

The many friends of Mr. Seth M. Vose, the veteran art dealer, who has been convalescing from a recent hospital operation, will regret to learn that he has suffered a relapse and is in a critical condition.

Stephen Parrish, well known as an etcher (father of Mansfield Parrish), is exhibiting twenty-five oils at the Copley Galleries. Among the number is "New Hampshire Hills," a glowing bit of color, and "Misty Morning at Anisquam" is delicate. "Winter," also New Hampshire, is a lovely, quiet, shadowy valley. Effective is a "Paris Suburb," twilight, in soft grays. "Before Sunrise—Venice," "Gray Day—Salt Marshes" and "Cape Cod Landscape" are charming studies in gray. While the artist's gray days please most, there are some good "late glows" on tree-tops and distant hills.

In the middle gallery is a group of pastels, watercolors and one oil by Arthur B. Wilder; also Philip Little's "Minneapolis Mills," portraying well the restlessness of the subject; a portrait by Gilbert Stuart of a "grande dame" of Baltimore and John Nagel's portrait of Sergeant Wallace.

Twenty-seven originals and two copies—"The Court Jester" and the "Jolly Man" of Hals—comprise the first Boston exhibition of Giovanni Troccoli at the Cobb Galleries. Of these fifteen are portraits, in which good drawing the truthful, everyday aspect of the sitter and a keen sense of the personality are especially noticeable.

At Doll and Richards' a young sculptor of unusual promise, Richard Recchia, is showing a full-length figure of a young girl in careless pose and dreamy, expectant face, in bronze, lately exhibited in Philadelphia.

Among the paintings of interest at the Fred H. Daniels exhibition at the Normal Art Gallery is "His Majesty in Shadow," marked by fine drawing, good color and understanding in line and handling.

An exhibition of local interest was held this week in the new galleries of the Boston Art Club. Because of extensive alterations this is the only exhibition held at the Club this season.

There is to be a permanent Hunt collection in a "Hunt" room at the new Museum. In Boston the prophet is not left "without honor in his own country."

PHILADELPHIA.

The Pennsylvania Academy announces the tenth award of the Edmund Stewardson prize in sculpture to Helen E. Dobbins, of Woodbury, N. J. Honorable Mention, in the same competition, is given to Emily Clayton Bishop, of Smithburg, Md. The subject this year was a full-length figure from life. The jury of award was composed of Thomas Eakins, Herman A. MacNeil and Hans Schuler.

The recent Annual Academy Exhibition was visited by 61,420 persons. The entire number of works in the exhibition was 607, representing 370 artists. The following works were sold: "Her Room," by Elizabeth Paxton; "Geese," decorative, Joseph T. Pearson, Jr.; "Nacromis Tending Hiawatha," John J. Boyle; "Canal, Winter," Fred Wagner; "Sylvia," William M. Paxton; "Tea Leaves," William M. Paxton; "Svrian Bear Performing on a Ball," Eli Harvey; "Repletion," Albert Laessle; "A Wave," Alice Kent Stod-

dard; "A Group of Geese," Joseph T. Pearson, Jr.; "A Little Italian," Murray P. Bewley; "The Enormous Surf," Charles Hopkinson; "At the Zoo," Elizabeth Sparhawk Jones; "The Letter," William M. Paxton; "Miss Phyllis," Walter MacEwen and "Snowdrifts," Edward W. Redfield.

The 106th Annual Academy Exhibition will open Feb. 5, 1911.

At the Church of the Saviour, there was unveiled Palm Sunday, the Garrett Memorial Window, whose subject is "Christ Before Pilate," from the studios of the Willet Stained Glass Company of Pittsburgh, Pa. The beauty of the window lies in its strong decorative quality and the subtle depth and richness of its color scheme. While couched in more pictorial and modern terms than is generally characteristic of the work of the Willet studios, it is nevertheless a notable example of ecclesiastical art, in perfect harmony with its decorative setting and environment.

In its ever changing exhibitions of American paintings the White's Gallery is now showing works by Helen Turner and Blanche Dillaye; black and white pastels by Frank Walter Taylor; California sketches by G. Leslie Hunter; a ballet girl by Louis Kronberg, and interiors by Alice Schille. There are also shown Richard B. Farley's "Spring" and "The River," "A Spanish Head," by M. Molarisky; a landscape by Childe Hassam; a "Child with Apple," by Janet Wheeler; a landscape by Hugh Breckenridge and examples of Fred. Wagner, Carroll S. Tyson, J. Alden Weir, J. H. Twachtman and W. Wallace Gilchrist, Jr.

The McClees galleries open an exhibition of landscapes and marines by G. Elmer Brown to-day. On exhibition there now are some children's heads, in marble and bronzes, by Mrs. Blanche Gilroy Roberts.

CHARLESTON, S. C.

The annual Spring Exhibition of the Carolina Art Association closes to-day.

The Exhibition is divided into three sections. The pictures owned by the Carolina Art Association are hung on the west wall; the north side of the gallery is devoted to the work of local artists, with miniatures in cases; while the south wall is given to the paintings of William P. Silva, painted in Italy, France, Spain and America.

There are many pictures of interest owned by the Art Association, among them Sullys, Gilbert Stuarts and other early works and good pictures purchased in recent years. The local exhibition is creditable, and includes portraits, landscapes or marines, by almost every local artist, while many of the miniatures are charming. But the feature of the exhibition is the group of eighty-five landscapes by Mr. Silva, of Chattanooga, Tenn., recently returned from some years of residence abroad. Mr. Silva has been working this winter in Savannah, Ga., and the Association arranged with him to have his pictures shown here.

The work of this artist is extremely varied, fine in color, good in composition and drawing, and most attractive in atmospheric qualities. His pictures recently painted in the South are among the best. Very poetic is the rendering of the moss-covered oaks, palmettoes and pines under the full southern sun, or at early dawn and twilight.

Altogether it is the most interesting "one-man" display ever brought here. While in Paris the artist exhibited at the Salon; in the Salon des Artistes Francaises, and had a very successful exhibition at the Georges Petit Gallery.

PITTSBURGH (Pa.)

Mr. John W. Beatty, Director of Fine Arts of the Carnegie Institute, announces that the following painters have been elected to serve on the international jury, which will meet here April 7, for the accepting of paintings and the awarding of honors for the fourteenth annual exhibition: William M. Chase, Childe Hassam, W. Elmer Schofield, Charles H. Woodbury, Leonard Ochtman, Charles H. Davis, E. W. Redfield, W. L. Lathrop, Henri Eugene Le Sidaner, Oise, France, and Albert Neuhuys Amsterdam, Holland.

The Director, under the rules of the Committee, will be President of the jury.

Albert Neuhuys will arrive in New York about April 3, and Henri Eugene Le Sidaner will arrive the same day. Mr. Neuhuys, it will be remembered, served on the international jury in 1908, but this will be Mr. Le Sidaner's first visit to Pittsburgh.

The jury will award three medals of honor: a medal of the first class, carrying with it a prize of \$1,500, a medal of the second class, carrying with it a prize of \$1,000, and a medal of the third class, carrying with it a prize of \$500. It has been the custom of the jury to award one or more honorable mentions. The awards will be made without regard to nationality, to painters whose works shall be eligible and adjudged by the jury worthy of the highest artistic merit among those exhibited, provided that these works shall have been completed within five years of the date of the opening of the exhibition and that they shall have been contributed by the painters thereof, whether owned by them or not.

BALTIMORE.

The exhibition last week at the Charcoal Club of the copies of old masters was quite interesting and the pictures were really excellent reproductions or copies. They were loaned by Henry M. Wiegand, Frederick Gotlieb and Thomas C. Corner. Mr. Corner had copied several himself while abroad.

Bendann's Art Galleries have now as an annex a watercolor room, in which are represented the English, Dutch, Italian, French and American schools. The tapestry on the walls is finely managed and the whole picture most pleasing.

Messrs. Jacob Epstein and Frederick Gotlieb have loaned some fine paintings from their collections for the exhibition at the Maryland Institute, to open Monday. Local artists are excited over the coming exhibition, and have been most anxious for the decision of the receiving committee.

George A. Lucas, who died recently in Paris, has left to Hanns Schuler a handsome cabinet, the property of Reinhardt, founder of the Reinhardt School of Sculpture in this city. Mr. Schuler was the first Marylander to win the Reinhardt Scholarship, and took a course in Rome, and while there met Mr. Lucas.

Among recent portraits which Paul Halwig has had to paint at his studio, 11 West Mulberry St., are those of Dr. Tyron Edwards, of Greencastle, Pa., the three children of Dr. Harry Gross, Rev. Stephen H. Kelly, of Loyola College. Mr. Halwig gets admirable likenesses. Among his portraits are those of Mayor LaTrobe, Cardinal Gibbons, Mr. Wright, of Allentown, Pa., President Murphy, of Loyola College, Mrs. Henry Clews, painted some years ago, when she was Louise Morris, and others.

Waldemar F. Dietrick has just finished a portrait of Rev. D. H. Steffens, pastor of the Lutheran Church.

MONTREAL.

The annual meeting of the Art Association was recently held and the following officers were elected: Dr. Shepherd, president; H. V. Meredith, vice-president; C. J. Fleet, treasurer; Sir Edward Clouston, James Ross, Dr. Gardiner, A. R. Wilson, D. A. Watt, James Crathern, E. Maxwell, W. R. Miller, Prof. Colby, H. S. Holt, Humley Drummond, Sir William Van Horne, R. B. Angus, A. Baumgarten, J. Edgar Hill, E. B. Greenshields, C. R. Hosmer, L. J. Forget, D. Morrice and R. Lindsay were elected as the council for the following year.

The chief subject of discussion was the new art building, for which ground has been purchased at the corner of Sherbrooke St. and Ontario Avenue. Of the \$150,000 needed for the new building over \$100,000 has been subscribed by the following members: James Ross, \$25,000; L. J. Forget, \$10,000; A. Baumgarten, \$10,000; D. Morrice, \$10,000; the late Sir G. Drummond, \$10,000; Sir E. Clouston, \$5,000; H. V. Meredith, \$5,000; Sir William Van Horne, \$5,000; Theodore Labatt, \$5,000; Hugh Paton, \$2,500; Miss Dow, \$2,000; Miss Jessie Dow, \$2,000; Dr. Shepherd, \$2,000; W. R. Miller, \$1,000; R. Lindsay, \$1,000; Edwin Hanson, \$1,000; E. Maxwell, \$1,000; G. Hooper, \$500; and A. Kingman, \$500.

It has been decided to open the galleries free to the public one day each week. Application has been made to the Board of Control for exemption from taxation.

INDIANAPOLIS.

The Saint-Gaudens Memorial Exhibition closed at the John Herron Art Institute, March 31. It was opened on Christmas night. It has been both popular and financially successful. The expenses have been more than provided for by a paid attendance, which up to March 19 amounted to over \$4,000. For four days before the exhibition closed it was open free to the public. The campaign of publicity was carried on energetically by a special committee of the Art Association of Indianapolis, who were strongly supported by the local and State newspapers. Many public addresses were made by clergymen, artists, and others urging attendance, and the director of the Herron Institute spoke in twenty-one Indiana towns with the result of influencing a large attendance from the country surrounding Indianapolis. As an educational influence, the Saint-Gaudens Exhibition has been an inspiration to the people of this State, and it has served also to make the public familiar with its most important art institution beyond any other instrumentality.

A retrospective exhibition of the works of T. C. Steele was held in the upper galleries of the Institute during January. It included a number of canvases executed by this veteran painter while, as the comrade of W. M. Chase, J. F. Currier, and Frank Duveneck, he was passing five years in Munich in the early eighties. Mr. Steele, who is regarded as the dean of Indiana painters, is well known throughout the State, and highly esteemed, and his exhibition was thronged during the entire month of February. It included portraits of the late President Harrison, lent by the University Club, and of Senator Beveridge, and landscapes executed during the successive periods of his association with Vernon, Brookville, and the hills of Brown County. During the same time paintings of the New England Hill Country, by the Boston artist, H. H. Gallison, were on view in another gallery at the Institute.

EXHIBITION CALENDAR FOR ARTISTS.

AMERICAN WATERCOLOR SOCIETY, 215 West 57 Street.	
Forty-second Annual Exhibition.	
Exhibits received	Apr. 15-16
Opening of Exhibition	Apr. 24
Closing of Exhibition	May 22
CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburgh, Pa.	
Jury meets in Pittsburgh	April 7
Press view	April 27
Opening of exhibition	April 28
Closing of exhibition	June 30
HANDICRAFTERS CLUB, 14 Nevins St., Brooklyn, N. Y.	
Sixth Annual Spring Exhibition.	
Exhibit received	April 6-7
Opening of exhibition	April 11
Closing of exhibition	April 20

AROUND THE STUDIOS.

Gilbert White has just completed a portrait of Mr. Schuyler B. Eddy. Mr. White recently gave a reception to exhibit the picture. He is now painting a portrait of Mrs. Carmen Nessmore, and some decorative panels.

Mr. Willets, the decorator, and Arthur Dove, the illustrator, have recently bought country homes near Norwalk, Conn. Norwalk now has quite a large colony of artists.

Edward Simmons has just completed a large decoration for the North Dakota State Capitol.

Robert Reid has been commissioned to do the altar piece for the Rockefeller Memorial Church. The decoration is 34 x 36 feet and will contain many figures.

Orenzo Constantino sails to-day on the "Duke of Abruzzi" for Naples, where he will open a studio.

Hugh Nicholson, the English miniature painter who recently came to New York, has commissions to paint several miniatures.

Frank Wilbert Stokes, who recently completed the arctic decorations in the Museum of Natural History, is seriously ill as the result of an automobile accident. He has been removed to Philadelphia, where his family live.

Augustus Lukeman has just completed heroic size busts of John Stark, George Chuton, Nathan Hale and Gov. Oglethorpe of Georgia, for the Continental Building.

J. Scott Hartley is at work on a bust of Charles Frederick Chanler, the celebrated chemist. The bust is to be presented by the chemists of America to the Chemical Museum.

John Davidson will soon sail for Europe.

Isidor Konti has closed his studio and will sail for Europe, to be gone about six months.

Charles Francis Browne, a landscape painter well known in the West, is visiting in New York.

Stuart Travers, who has been ill with pneumonia, is now convalescent.

Clinton Peters has completed portraits of his two daughters for an exhibition he plans to give next autumn. He has been living abroad for a number of years and this will be his first exhibition since his return.

Charles Rollo Peters is now in London arranging for an exhibition of his Welsh moonlight subjects. He will return in the autumn and will occupy his studio, which is now being built on 59 St. He plans to give a yearly exhibition at his own studio.

William J. Baer has purchased D. W. Tryon's interest in the old Gainsborough building, 226 West 59 St., which he expects to occupy about May 1. Mr. Tryon's new quarters will be a little further uptown in a new studio building, now nearing completion.

Mr. Baer is painting a large and important portrait group of Mrs. William B. Kinney, and her four children, a commission from the Hon. Franklin Murphy, Ex-Governor of N. J., father of Mrs. Kinney.

Another portrait well under way at his studio is of Mr. H. C. Fahnestock. Mr. Baer's numerous commissions for oil portraits have led him to paint in that medium much more than formerly.



LA MARNE.

By Leon L'Hermitte.

Purchased from M. Knoedler & Co. by Mrs. Mary J. Munsill and presented to the Morgan Memorial Museum, Hartford, Conn.

Frank T. Hutchins has completed in his Mendelssohn Hall studio, portraits of Mr. and Mrs. William Conger Hutchins, and is now at work on portraits of the children of Mr. W. J. Johnson of Uniontown, Pa.

Charles P. Gruppe is arranging an exhibition of pictures painted since his return to America, together with a few of his Dutch watercolors at the Katz galleries.

Walter L. Dean is showing at the Tilden-Thurber galleries in Providence, R. I., 14 marines, all but one with shipping. Some are breezy and others simple quiet harbor studies.

Frederick MacMonnies the sculptor was married on Monday last in Lucerne, Switzerland, to Miss Alice Jones, daughter of the late Senator John P. Jones of Nevada. She was a pupil of the sculptor. The couple had intended to be married in Rome but the formalities were found too burdensome. They will spend the summer at Giverny, France, next winter in Rome, and will return home when MacMonnies has finished the monument for Denver, Col., on which he is at work.

COMMERCIALISM IN ART.

Mr. James Hunecker says in the New York Sun:

"The question most often heard on the Avenue last week was: 'Have you seen the \$500,000 Hals at the Museum?' or 'What do you think of the Kahn \$300,000 Hals?' No one said: 'Have you seen the beautiful Hals?' The price seemed to be the star, not the work of art. There was a time when man was called the measure of all things, now it is money. What have hard cash and Hals in common? Why mix up art and gold? Apart from the vulgarity of the proceeding, why should any one care a rap whether Mr. Kahn paid a dealer a vast sum of money for a picture. The question at issue is the intrinsic merit of the canvas.

The commercialism that has the pitiable souls of so many Americans as in the relentless vise has invaded the arts. Whether the dealers are to blame or not we need not say; certainly some of them are turning their profession—for it ought to be a profession—into a circus and a bazaar. To get the most for a work of art is a perfectly legitimate transaction. The only trouble nowadays is that, thanks to shrill trumpeting, a picture, no matter its artistic worth, is not accounted much unless it is a star performer and touches the stars in price. Consider the overrated Barbizons. Consider the criminal prices paid for names the values of which in a few years will have shrunk at least 100 per cent.

"Would the Kahn Hals have brought forth so much comment if its price (by the way, exaggerated) had not been so grossly exploited? We believe not. Americans are pragmatists. A picture said to have been sold for half a million must be a masterpiece; dollars are more eloquent than quality. Mr. Finck long ago described our national predilection for exaggeration, boasting (it is not confined to this hemi-

SPRING ACADEMY SALES.

The sales at the present Academy Exhibition up to Wednesday last are as follows: "The Pet Bird," by Alden Weir, \$1,800; "Frozen Fields," by Walter Nettleton, \$800; "The Road by the River," by E. L. Henry, \$700; "Surf in Moonlight," by F. K. M. Rehn, \$500; "Approaching Storm," by Eliot Clark, \$400; "Winter Afternoon," by Rolston Keeler, \$50; "Summer Breeze," by Charles Rosen, \$400; "Floating Ice," by George Bellows, \$800; "Interior," by Miss Susan Watkins, \$500; "Midsummer Night," by George H. Bogert, \$2,000; "Near Pont de Larche, Normandie," by R. W. Van Boskerck, \$800; and "In the Shadow of the Hills," by J. F. Murphy, \$2,000.

WOMEN'S SCULPTURE EXHIBITION.

An exhibition of sculptures by women will be held at the New York School of Applied Design for Women, No. 160 Lexington Ave., April 16 to May 7, inclusive.

The Committee in charge consists of Mrs. Harry Payne Whitney, chairman, Mrs. Edith Woodman Borroughs, Mrs. Gail Sherman Corbett, and Mrs. Sallie James Farnham.

The patronesses invited are Mesdames John W. Alexander, Daniel C. French, Thomas Hastings, Dunlap Hopkins, Clarence H. Mackay, J. Pierpont Morgan, Edward Robinson, Samuel Untermyer, Cornelius Vanderbilt, Frederick W. Vanderbilt.

A DISPUTED PICTURE.

Dr. John E. Stillwell, of this city, has begun suit to recover \$3,800 from Mr. Emil Pacully, an art dealer of New York and Berlin, whom he charges with defrauding him in a picture deal. Pacully has a gallery in Berlin.

According to the papers on file, the plaintiff made a trade with Pacully, whereby he gave him a landscape attributed to Cornelius Huysman, valued at \$2,000, and a portrait of Charles IX., alleged to be from the brush of an early Flemish artist, but of only nominal value, in exchange for two paintings, one attributed to Rubens, known as "Thetis Plunging Achilles Into the Styx," and a landscape claimed to be by Jan Van Goyen, entitled "A Scene on the Meuse." Mr. Stillwell insists that with the exchange he paid a cash difference of \$15,000. The charge is made that Pacully well knew that the Van Goyen was not genuine and "in truth and fact, is not worth to exceed the sum of \$200." The petition states that the Rubens the authenticity of which is not in dispute, is worth about \$13,000. Dr. Stillwell figures that he has been damaged to the extent of the \$3,800 demanded.

Pacully is an editor of the Paris Gazette des Beaux Arts. He states that Dr. Max Friedlander, of the Berlin Museum has guaranteed the canvas attributed to Van Goyen.

HARTFORD, CONN.

The "Wreckers," by Luminais, a famous painting, has been hung in the Morgan Memorial. It depicts a scene of sea robbers on the coast of Brittany. It was exhibited in the Paris Salon in 1850 and in this country at the World's Fair, in the Crystal Palace, New York, in 1852, and was the central object of interest. Mr. William H. Vanderbilt bought it and later presented it to Mr. George H. Storey, who now owns it and has recently decided to place it here.

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AHEAD ON NEWS.

We notice that the esteemed New York Herald made up its column of art news in its last Sunday edition of and from three stories published in the ART NEWS Saturday last. These were the sale, with illustration, of an example of Benjamin West by the Blakeslee Galleries to the Washington Corcoran Gallery; the purchase by Mr. Otto Kahn from Scott and Fowles of the notable Rembrandt bust portrait of a Jewish Student, and lastly, the coming exhibition of the Independent Artists.

We should have been more gratified by this tribute to our value as an art newspaper, if the esteemed Herald had credited the stories to us, but we appreciate the compliment paid us all the same. Read the ART NEWS for all the art news, and generally in advance, a difficult end to accomplish for a weekly journal against the dailies.

THE EVANS-CLAUSEN VERDICT.

The disagreement of the Jury in the now celebrated case of Evans vs. Clausen was what we, in common with the general, as well as the distinctive art public, anticipated. The fact that the Jury stood eleven to one in favor of the Defendant was not as generally anticipated, and really amounts to a vindication of said Defendant from the charge that he had successfully foisted upon the plaintiff two forged or manufactured pictures, which he claimed to have been painted by the late Homer Martin.

This was the case at issue and this alone, although the public was rather befogged during the trial by the introduction and subsequent publication in the press of the Court records, even if in a garbled form, of much extraneous testimony. Some of this extraneous testimony was of a nature to seriously injure, and at the best to impair the reputation for honest dealing and connoisseurship respectively of the Defendant and Plaintiff in the suit, and also of certain of the witnesses on either side. But the most unfortunate feature of the case was its effect upon the art business in general in that some of the testimony offered by the principals and witnesses on each side was of a nature to tend to destroy or shake confidence in artists, dealers and connoisseurs among art collectors and buyers.

We are of the opinion that any such injurious effect on the art public, caused by the testimony in the suit, will soon pass, and that the ultimate results to the art trade in America, at least, will be beneficial and will strengthen the many honest and reputable art dealers and artists in the country. American collectors and buyers will from now on, undoubtedly, with this case in mind, exercise especial caution as to where and with whom they deal, and the gentry who have fattened upon ignorant or unsuspecting collectors and art lovers will, in their turn, be exceedingly cautious as to the quality and authenticity of the wares they offer.

It is to be hoped that the matter in question is now definitely settled notwithstanding the usual legal request by the Plaintiff's attorney for a new trial—from which may the art world be preserved. The decision has certainly cleared the air and dispersed the cloud of suspicion and suspense that has been hanging over the American art world since that day, nearly two years ago, when William Clausen was arrested on a criminal charge and lodged in jail on Mr. William T. Evans' complaint.

We cannot agree with Mr. Mather in the Evening Post, that Mr. Evans is to be warmly commended for his entire course in this matter. He undoubtedly showed courage, and the man with the courage of his convictions is always to be respected, but it seems to us, now that the case has been concluded, as it has appeared to us through these two years past, that Mr. Evans was badly advised, and presumably by

persons who were seemingly inspired by some personal hatred of the Defendant, was not sufficiently sure of his facts, trusted too much to the testimony of informers and discharged employees, and that he pursued the Defendant with too much bitterness even after he had indirectly severely punished him by forcing him into bankruptcy, and lastly, too hastily placed the stigma of arrest upon him. The Courts have now decided his case not proven.

We recall in this connection, the story of the Texas bull, who bucked the locomotive, and who, when he picked himself up in an adjoining field where he had been tossed, is said to have remarked to himself, "I admire your courage, but darn your judgment."

The Plaintiff's attorneys, and some of his friends, have accused us—the first in court, and the latter in private conversations and discussions—of having sympathized with the Defendant in this case. We have so sympathized, as we have above implied, but only in so far as to deplore the exceeding bitterness with which the case has been discussed and handled by the plaintiff and his friends and allies—especially those in the Lotos Club. Of this organization, the principals concerned and several of the witnesses are members and Mr. Frank R. Lawrence, President of the club, in controversy of all club etiquette and precedent, was himself the chief attorney conducting the case against the Defendant, a member in good standing of the club. Our sole desire has been to see justice done, and we have not and do not condone any wrong doing or dishonesty on the part of anyone, be he dealer, artist or collector. We have not been and are not under any obligations, business or otherwise, to the Defendant, and we have not at any time attacked or adversely criticised in any way the personal character or reputation of the Plaintiff or of his friends or allies.

A "KOST-LY" REMARK.

The testimony of Frederick Kost, the landscape painter, for the plaintiff in the recent Evans-Clausen suit, during which he quoted William Clausen the defendant as having said, "The whole picture business is a bunco game anyway," was heard with amazement by artists, dealers and art lovers, and has been most severely criticised since the day it was given. Even if Clausen uttered such untrue and unfair words, and it seems hardly credible that he could have done so except as a joke, what can be thought of the judgment and common sense of an artist who gets his living directly or indirectly through the dealers from the art public, in informing that public through the press that Clausen or anyone said it was being "buncoed"?

We admire Mr. Kost's ability as a painter but we question his common sense and judgment. If Clausen made the remark Kost attributed to him seriously, he at least uttered it in private, but Kost spread the untrue statement broadcast. There is no more "bunco," in the picture than in the dry goods business or in other commercial lines.

FOR SALE.

The Yerkes Catalogue—
The catalogue of the remarkable Yerkes Collection, made by order of Mr. Charles T. Yerkes. In excellent condition and richly bound—two volumes. Richly illustrated. Address Catalogue—Art News Office.

"BILLY."

Apropos of a recent trial.

(With apologies to Rudyard Kipling).

1.
An art collector came to me
To get a canvas fine,
I up and sez to him, sez I,
I've something in your line.
But after he 'ad bagged 'is prize
And seen some friends of 'isn,
Oh, then—my word!—'e turned on me
An' put me into prison.

Chorus:
For it's "Billy" this and "Billy" that
An' "Billy" come away;
But it's that—William Clausen
When things didn't go 'is way.

2.
I wonder w'y this change of 'eart
And what has made it so;
'Twas "Billy" in the Lotos Club,
And not so long ago.
I ate with 'em—I wined with 'em,
And good old "pals" were we;
But these old "pals" don't know me now,
So listen 'ere to me.

Chorus:
For it's "Billy" this and "Billy" that,
An' "Billy" come this way;
But it's that—William Clausen
When things didn't go their way.

3.
I ain't no bloomin' 'Ero,
An' I ain't no faker too;
But doin' b'isness best I can
Remarkable like you.
An' if sometimes—well—my conduct
Wasn't all that Fancy paints,
Why Dealers in the art line,
Ain't always plaster Saints.

Chorus:
For it's "Billy" this and "Billy" that,
An' "Billy" step this way;
But it's that—William Clausen,
When things don't go their way.

NO LOTOS CLUB ACTION.

It is understood that the Directors of the Lotos Club at their meeting last Monday night deferred any action which had been anticipated in the matter of the membership in the Club of Messrs. Arthur Dawson and William Clausen. Now that the jury has disagreed in the Evans-Clausen case, which means that the charges of dishonesty against these two members of the Club were not proven, clubmen throughout the city say it is difficult to understand how the Lotos Club, through its directors, or as a body, can take any adverse action regarding their membership.

MR. KAHN'S REMBRANDT.

"The Jewish Student," a life-size bust portrait by Rembrandt, and a typical and fine example of the master, reproduced in this issue, was recently sold by the Scott & Fowles Company to Mr. Otto H. Kahn, for a price, which, it is understood, approximated \$150,000. This sale, exclusively announced in last Saturday's ART NEWS, is the most important of the kind since that of the group portrait by Franz Hals, which Mr. Kahn also secured from Duveen Brothers.

The picture, which is admirably conserved, was formerly in the collection of Senator Paul Delaroff, of Russia, and is described in Dr. Bode's "Catalogue Raisonné" of Rembrandt's works.

LONDON LETTER.

London, March 22, 1910.

No remarkable figures were reached in the sale of the effects of Sir Walter Gilbey's residence, Cambridge House, Regent's Park, although fair prices were obtained for a number of old sporting prints and drawings. Of mezzotints after Reynolds, Valentine Green's "Miss Sarah Cambell" made £252 and J. R. Smith's "Lady Hamilton as a Bacchante" £220.

An old-silver record was made at Christie's, when Mr. Albert Amor paid £31 per ounce for a William and Mary two-pronged fork and the same price for a Queen Anne fork. Both forks, which thus brought about £45 apiece, came from the collection of Lord Tweedmouth.

At a recent sale of porcelain two small Chelsea bowls, painted with birds and flowers, only 3½ inches high, realized 245 guineas, a Copenhagen dinner and dessert service 300 guineas, and a Sevres service 450 guineas.

Old Crome's "Poringland Oak" has been valued by Messrs. Christie at £2,700 and has been purchased at this price for the National Gallery from the executors of the late Rev. C. J. Steward. It is considered to be one of the finest examples of tree painting extant.

The Salting collection of drawings by Old Masters is now on view in the gallery of the Prints and Drawings Department of the British Museum. Among a number of fine Rembrandts is his magnificent "Christ Walking on the Sea," Durer is represented by "An Old Man's Head"—once erroneously identified as Lucan Van Leyden—and "St. Michael and the Dragon," Holbein, by an exquisite drawing of Sir Thos. More's daughter, Margaret Roper, Watteau by studies for his "Embarquement pour Cythere" at the Louvre; thirty-two drawings represent the Clouet school, and there are also fine examples of Claude, Poussin, Brouwer, Cuyp, Van Goyen, Guardi, Antonio Canale, Andrea del Sarto and other continental masters. Among the English drawings are exquisite figure and landscape studies by Gainsborough, as well as sketches by Constable, watercolors by Turner, De Wint, David Cox and others, to which reference has already been made here.

Among a number of etching exhibitions now open the most important is that at Messrs. Connell's Gallery, 47 Old Bond Street, where unusually fine impressions are shown of plates by Zorn and D. Y. Cameron. The latter's spacious "Craigevar" is a masterly new landscape print, while the superb impression of the "Five Sisters, York" is a masterpiece of interior illumination. E. M. Sygne again shows marked progress in his beautiful "Sunset at Etaples," rhythmic in design with a wonderfully luminous sky, and Andrew Affleck also shows advance in his impressive design of Edinburgh Castle. The veteran etcher, William Hole, has never been seen to better advantage than in his "Siennese Romances" and excellent work is also shown by Nathaniel Sparks, William Walker and other of our younger etchers. Collectors of etchings should send for the illustrated catalogue of this exhibition, which, in addition to the best modern British etching, contains choice examples of continental masters like Zorn and Bejot.

The eighty-first exhibition of the Royal Hibernian Academy, opened in Dublin this week, contains three portraits and a landscape by Sargent, William Orpen's striking portrait of himself as a jockey, admirable portraits by Lavery, Laszlo, and Gerald Kelly, landscapes by Wilson Steer, Nathaniel

Hone and Arnesby Brown, and characteristic works by J. J. Shannon and Will Rothenstein. Altogether the standard of achievement is remarkably high.

To the Dublin Municipal Gallery of Modern Art there has recently been added Walter W. Russell's "The Barber Shop," and a landscape entitled "The Backwater," by the late Buxton Knight.

During the past week two well-known illustrators have passed away, Herbert Railton and the popular draughtsman, Tom Browne. The last named was only 38 years of age and his loss, together with that of Mr. Railton, who devoted himself chiefly to architectural subjects, will be widely mourned by a large circle of friends and admirers.

The most interesting item in the recent Gilbey sale was the discovery of a pair of delicately modelled groups, 5 inches high, of village worthies to be of the finest period of Hochst—with the red cartwheel. They immediately made a sensational jump from five guineas to the hundreds and were eventually purchased for 365 guineas by Mr. Albert Amor.



THE VISION OF A NOBLEMAN.

By Leandro Bassano (1558-1623).

Recently purchased from the Ehrich Galleries as an indefinite loan for the Fogg Museum of Harvard University.

KAISER PRAISES OUR ART.

A special cable despatch to the Sun from Berlin, says Emperor William, visited the American art exhibition at the Royal galleries recently. He was met by Herr Kampf, president of the Royal Arts Society, and Mr. Hugo Reisinger.

The Kaiser spent an hour and a half in the galleries, inspected every picture critically and expressed particular admiration for the landscapes. On leaving he shook hands warmly with Mr. Reisinger and said: "I congratulate you heartily. It is a very fine exhibition."

The Kaiser was so pleased that immediately on his return to the Schloss he sent this telegram to Mr. Hill, the American Ambassador:

I have just returned from the American art exhibition and wish to express to you my pleasure at seeing the works of the excellent artists which I have inspected there. Wilhelm, I. and R.

Ambassador Hill immediately replied through Court Marshal von Eulenberg:

Please express to his Majesty my most grateful acknowledgment and thanks for his telegram expressing such kindly appreciation of our American artists.

PARIS LETTER.

Paris, March 22, 1910.

At the Hotel Drouot six XVII Century Bouges tapestries, representing Arts and Sciences, after Rubens, appraised at 50,000 frs., recently sold for 40,000 frs.; four Flemish panels of hunting scenes, appraised at 8,000 frs., sold for 7,150 frs.; a Flemish tapestry, after Téniers, appraised at 4,000 frs., went for 5,200 frs., and another panel representing a combat on a bridge, estimated at 4,000 frs., sold for 5,000 frs.

Four landscapes, environs of Rome, by Hubert Robert, appraised at 80,000 frs., sold for 121,000 frs., to M. Lennie Davis. Two watercolor drawings by Downmann, portraits of a young man and a young woman, valued at 15,000 frs., went to M. Hoentschel for 30,500 frs. A canvas by Deshayes, "Venus chez Vulcain," appraised at 6,000 frs., was pushed to 9,000 frs., by M. Marchand. Mme. Brasseur paid 8,000 frs. for a watercolor by Janinet, "La Reine Marie-Antoinette et ses enfants à

Bibliothèque," a room flooded with a beautiful reflected light; "La Console," a cool lighting in green grays, and "La Chambre bleue," a delicate harmony in blue grays. Albert Besnard's "Le Premiere Acte" and "Le Dénouement," are two figure subjects in the theatre, with effects of warm reflections and cooler lighting. "La Falaise" and "Soleil couchant sur la falaise," two daring attempts looking into the sun, the former in warm yellows and orange and the latter in cooler greens and blue, both bathed in a charming mellow atmosphere, are by René Menard. Three pastels, also by Ménard, are beautiful sunsets in a sober evening calm.

J. W. Morrice is happier in his canvases this year. "Concarneau, Bâteaux" is a brilliant effect on the red sails of two fishing boats reflecting in the water, a deliberate departure in color; "Concarneau, Cirque," a warm yellow sky, relieved by red trimmings on a tent and dark figures in the foreground, and "Venise, Le Quai des Esclavons" has beautiful warm atmosphere. Charles Cottet's "Barques de pêche, le soir," bought by the State, is a low-toned canvas, poetic in feeling, and "Clair de la Lune à Venise" has lovely mysterious feeling in its deep, rich blues.

Aman-Jean's "Les Chercheuses de nénuphars" is beautiful in its simplicity, as is also "La Vasque du Pincio," with its three figures in the gray scheme characteristic of this dreamy painter.

Henri Martin has a brilliant canvas and de Gandara a portrait of an old woman painted in deep browns and orange. André Dauchez's "Prairie bordée d'arbres" is a decorative panel, bought by the State, and "Ciel d'orage" is a strong cloud effect over a dark wet landscape. R. X. Prinnet of his nine canvases, "La Plage," a bright bit of sunny sea air, and "Le Couvent de Saint Francois (Assise)," a unique piece of landscape with a shadowed foreground. "Soir sur le canal," "Voile blanche," "Matin" and "Canal Maritime" are charming little canvases in pearly tones by R. A. Ulmann.

Auguste Rodin's "Alphonse Legros" is a characteristic bronze, very much in the manner of his Victor Hugo. "Duc de Rohan" and "Thomas Ryan" (plaster), show life and movement, while two "Etudes" (in marble) are poetic impressions of peasant heads. Paul Troubetzkoi shows two dancing figures in bronze and several portraits in a bold rugged manner and Louis Dejean several nudes, delicate, simple in the treatment of form.

Late news from Paris is to the effect that the statues recently executed by George Gray Barnard for the Pa. State Capitol at Harrisburg, are to be exhibited at the coming Salon. One of the groups, the "Life of Humanity" is now on view in a private atelier in the Invalides Quarter; the other is at Moret, where Barnard is still working on it. Members of the Jury of Sculpture and several art critics have examined the group already in Paris, and given most favorable opinions on the work. M. Lefebvre, president of the jury, is quoted as having said to a friend, privately, that one would have to go back to Phidias and the golden age of Greek art to find its equal. The sculptor has discarded the traditional fig leaf in his nude male figures. Both groups will be placed in the sculpture section in the Grand Palais. It is believed that Barnard will receive the Cross of the Legion of Honor.

The groups will be exhibited at Madison Square Garden when the Paris Salon closes, and then will be sent to Harrisburg where they will be placed on the porch of the State Capitol.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brandus Galleries, 712 Fifth Avenue—Paintings by Luis Graner.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission, Mondays and Tuesdays, 25 cents. Free on other days.

Clark Gallery, 1566 Fifth Avenue—Landscapes in watercolor and pastel by Clifford Addams.

Cottier & Co., 3 East 40th Street—Barbizon and Modern Dutch paintings.

Durand-Ruel's, West 36th Street—Paintings by the younger Impressionists.

Ehrich Galleries, 463 Fifth Ave.—Special exhibition of early English Art. Fine Arts Building, 215 West 57th Street—Spring Academy Display—Admission, 50 cents.

Folsom Galleries, 396 Fifth Avenue—Pastels by Chas. H. Fromuth. Special display of early Persian art objects, etc.

Sketches and studies by Louis Loeb. P. W. French & Co., 142 Madison Avenue—Private exhibitions of tapestries from the late Chas. F. Ffoulke collection.

E. Gimpel & Wildenstein, 635 Fifth Avenue—Portraits by Michael McKee.

Hispanic Society of America, 156th Street, West of B'way.—International Medallion Art.

Knoedler Galleries, 355 Fifth Avenue—Mezzotint engravings in color by S. Arlent Edwards.

Portraits by Seymour Thomas. Watercolors by H. Anthony Dyer.

Macbeth Galleries, 450 Fifth Avenue—Paintings by F. G. Waugh and Chauncey F. Ryder, to Apr. 13.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Special exhibition of works by Whistler.

Montross Gallery, 550 Fifth Avenue—Annual display of "The Ten."

National Arts Club, 119 East 19th Street—Paintings by Louis Mark.

Oehme Galleries, 467 Fifth Avenue—Paintings by John C. Johansen.

Portraits—Mignons by John F. Kaufman to Apr. 9.

Photo-Secession Gallery, 291 Fifth Avenue—Special display by Rodin to Apr. 16.

Portrait Gallery of "Distinguished Americans," genre pictures, by the late Eastman Johnson, 65 West 55th St.

Powell Gallery, 983 Sixth Avenue—Paintings by Paul Cornoyer to Apr. 7.

Schaus Galleries, 415 Fifth Avenue—Homes of the Men of 1830, by Alex. Fournier.

Scott & Fowles Co., 590 Fifth Avenue—Barbizon and Dutch paintings.

Tooth Galleries, 580 Fifth Avenue—Portraits by Percy Wild.

EXHIBITIONS NOW ON.

Portraits by Lois Swan.

Thirteen portraits by Miss Lois Swan, who is a relative of President Taft, are on view through to-day in the upper gallery of Knoedler's, No. 355 Fifth Avenue. The artist studied with several of the leading art schools of Paris and is a pupil of Frederick

MacMonnies. She paints with unusual strength for so young a woman, and her brush work is broad and virile; she draws fairly well, not always with precision, but has the faculty of getting a good likeness. Her color is rich and robust but she has a tendency to the use of too high and hot flesh tones. This is especially noticeable in her good likeness of Mr. William Manice.

The portrait of Mr. Victor Morewitz, a three-quarter seating presentment is a good likeness, but the pose is exceedingly awkward and the body seems twisted. The full length standing presentment of Mrs. Thomas McCarter is strong but lacks something in refinement. Miss Swan has painted the President standing in an overcoat with fur collar. The likeness is good and the furs are well painted, but there is a certain weakness in the portrait as a whole. The best portraits are those of Mr. Bowers Lee, which is very natural, Doctor Cragin, an admirable likeness, soft and harmonious in color, Mrs. Robinson, attractive in tone and color, and Miss Mildred Rives, which has a glowing and attractive color scheme.

Col. Dyer's Water Colors.

Col. Anthony Dyer has an exhibition in the outer gallery at Knoedler's, No. 355 Fifth Ave., some two score watercolors, from sketches made in Normandy and Brittany last summer. The work of this painter in the lighter medium is well known to American art lovers, and has been shown with the successful result of large attendance and many sales in Boston, Washington and other cities for some seasons. Col. Dyer has a keen sense of the picturesque and paints—usually in a low color key—the quaint old streets, houses, churches, canals and bridges of the older French Provinces with sympathy and appreciation. The present display is one of the best he has made. Especially good is the picture of "Old Houses at Quimper."

Johansen at Oehme's.

John C. Johansen, whose large figure compositions and occasional portraits, shown at the Academy Exhibitions in Philadelphia and New York and at the Carnegie Institute, Pittsburgh, for two or three years past, have brought him deserved notice and reputation, is now showing at the Oehme Galleries, No. 467 Fifth Avenue, fifteen oils, including one portrait. These are, for the most part, scenes in and near Venice, and reveal the artist in a new phase as a strong architectural draughtsman and a colorist. His Venetian scenes are rarely beautiful in tone and color, and are invested with a charming luminous quality and delightful feeling. Especially good are the "Chioggia Fleet—Early Morning," "Sunrise—Grand Canal," "The Piazzetta—Early Morning," and "A Venetian Arcade." Two little Tuscan landscapes are also beautiful in color. The portrait shown—a three-quarter length seated presentment of Prof. J. Lawrence Laughlin, is exceedingly well drawn, broadly brushed in, excellent in expression, and has a delightful color scheme of grays.

Musulman Art at Folsom's.

A special exhibition and private sale of the entire collection of the well known house of Tabbagh Freres of Paris, dealers in Musulman art, is now on through April 9 at the Folsom Galleries, No. 396 Fifth Avenue. This collection will appeal to the rapidly growing number of art lovers and collectors

who have studied and are studying the work of the artists and artisans of Persia and Asia Minor. Its specimens have been selected with rare knowledge taste and skill. Among them are some superb pieces of Persian and Rakka Faience, including some IX Century "Reflet Metallique" Vases and plates, some XI, XIII and XIV century Persian vases and bowls, and a superb collection of XV and XVI century Persian MSS. and miniatures. There is also a special selection of Arabian, Syrian and Phoenician glass and Greco-Roman bronzes. The textiles, which represent the XVI century in rugs, and which are supplemented by some Ispahan and XVII century Ghordas, Ladique and Loula weaves, are also of exceptional importance and value.

In these galleries some drawings, illustrations and sketches by the late Louis Loeb will be placed on view today.

Clifford Addams at Clark Gallery.

Following his exhibition of watercolors, Clifford Addams is showing 47 landscapes and figure pieces in oil, at the Clark Gallery, 566 Fifth Ave., through Apr. 9. Among the figure pieces, "Man with Empire Vase" is excellent in tone and technique, "Blue Satin Blouse: Sorrow" is good, and "A Bohemian," a study of a man, and "Tranquility," a woman in evening dress, are low in tone and effective, the hands of the woman are unusually well painted. "Jealousy" shows a man and woman in brilliant Spanish costumes, and "Man and Woman Arguing" are bust studies in soft gray tones. "Study of an English Girl" is broad and vigorous, and "Spanish Quintette," small full-lengths is rich in color.

The smaller pictures include "Madonna and Frog," an excellent still-life. "Looking up the Beach," and "Down Towards Goya's Grove, Madrid"; "Bohemian Chorus, Madrid Theatre," a group of small figures, full of life and color, "Study of a Spanish Park," with good distance effect and small active figures, and "English Gypsies," a small strong picture. "View in Surry" shows distant hills and a cloudy sky, and "In a Lane" is rich in color with clear atmosphere.

Prints at Lenox Library.

As last spring, so this year again, the Print Department of the New York Public Library has placed on exhibition in the lower hall of the Lenox Library Building a selection from last year's accessions in prints and art books. Various media and many technical methods are illustrated in such a show and consequently the most varied tastes are appealed to. The books shown are equally varied in scope. Here are the large and important publications of the Duerer Society, the Varsari Society and the Arundel Club, the Prince d'Essling's monumental work on Venetian illustrated books of the XV and XVI Centuries, and D. McN. Stauffer's "American Engravers" (issued by the Grolier Club) and monographs on individual artists. The exhibition will be open for two months.

BOSTON CRITIC ON EVANS-CLAUSEN SUIT.

Mr. Evans Not an Expert.

Mr. W. H. Downes, art critic of the Boston Transcript, intelligently discusses the Evans-Clausen suit in his journal in substance as follows:

"Mr. Evans's own testimony on the first day of the trial did not impress me as indicating that he was a man sure of his judgment in regard to pictures. When he was asked how he would go to work to

distinguish between an old picture and one freshly painted, he said that he would smell of it, would press his thumb into the pigment, would use the magnifying glass. These methods of testing the age of a painting might possibly be useful in some cases, but a man who relies on such tests seems to me just the kind of a customer who is likely to be deluded. The one vital test of a picture is its quality, and that is not to be measured by the nose, the thumb, or the use of a magnifying glass.

So conflicting is the evidence of the experts called as witnesses in the trial that it is to be feared the public will jump to the conclusion that there is no invariable standard with respect to the genuineness of a painting. Men like Henry W. Ranger, Frederick W. Kost, Frederick Ballard Williams, William Macbeth, Newman Montross and William C. Brownell testified positively that in their belief the two pictures sold to Mr. Evans were not by Homer Martin, and on the other hand the defence was able to bring to the witness stand men like Edward Gay, F. Hopkinson Smith, James B. Townsend, and Parker Mann, who testified with equal positiveness that in their belief the said pictures were Martins. The public, in whose view the experts all stand on the same plane as to ability, naturally asks, "When doctors disagree, who shall decide?" Are we to admit that there is no such thing as positive knowledge concerning such complex questions? If we do, then the picture buyer, however instructed, is at the mercy of a sharper. There is only one way the buyer can proceed in order to be certain that he is getting what he thinks he is buying, and that is to go to the studios of living artists and buy pictures direct from the men who paint them."

Little Knowledge Dangerous.

"There is possibly no department of human activity in which a little knowledge is a more dangerous thing than it is with regard to paintings and the buying of paintings. The predestined victim of the unscrupulous dealer and the forger is the collector who has a smattering of knowledge of certain artists' styles. He has seen, let us say, many bright and beautiful paintings of Venice signed by Felix Ziem, with blue water and blue skies, and cleverly painted reflections of noble buildings on the Grand Canal, shipping picturesque in grouping, etc., etc.; and he sincerely admires them. He knows just how Ziem paints his effects, and when he sees a chance to land a 'fine example of Ziem' he has it sent home, and puts it over the mantelpiece in the front room. It may be a genuine Ziem—perhaps it is; at any rate, it is something just as good. The water and the sky are just as blue; the reflections are just as cleverly brushed in; the noble palaces are there; the picturesque shipping is there.

"Poor human nature is always weak and vain. Mr. Winkle still lives in the next street. Mr. Winkle never liked to acknowledge that he did not know. All his misadventures arose from this trait. He pretended that he could ride, and when he had dismounted to pick up Mr. Pickwick's whip he could not mount again, and had to walk home. He 'allowed' that he could shoot, and when he went gunning for rooks he shot his friend Mr. Tupman in the arm. He asserted that he knew how to skate, and he found the ice unexpectedly slippery, so much so that he collided with another skater, landed on his back, and was finally denounced by the great Pickwick as a humbug. There is a great moral to be found in Mr. Winkle's mishaps."

The Real Expert is Rare.

"Let us candidly admit that the real expert on paintings is a very rare bird. Particularly thorny is the path of the professional expert in attributions. The best of them get into trouble at times. It is not, it cannot be, a field in which exact knowledge exists. There is no Supreme Court. All that we can say is that there are some men who have more knowledge than others and more 'flair' than others. The revision of catalogues in the European museums tells the story of the fallibility of the leading specialists. There is an immense element of guesswork. And the best judges are, I think, those who are most cautious about expressing an unqualified opinion as to attributions. They base their judgment chiefly, if not solely, on internal evidence, and not on signatures, documents, pedigrees and traditions. Mr. Clausen was right in sneering at the buyers of pictures who wanted a dealer's guaranty.

"During the examination of Henry W. Ranger, when he was asked how Homer Martin got his subtle gray tones, the absence of which in the pictures in question made Mr. Ranger conclude they were false, he replied:

"'Lord, I wish I knew.'"

THE YERKES COLLECTIONS

(Continued from page 1.)

A Genius for Accumulation.

The collections now displayed to the public prove that Mr. Yerkes certainly possessed a genius for accumulation. Whether or not he also possessed any especial art taste or great knowledge, is another question. It would appear that he had in the matter of textiles, and especially in those from the Orient, unusual personal taste, but even in the wide and catholic range of his paintings, there is no marked evidence of any direct love or knowledge of any particular school. It is probable that he bought his paintings more from the idea of accumulation, pride of possession, and in some cases possibly for investment, than from any great love of art. He began to form his collections at a time when the great art buyers of to-day in America had not come into the market, and consequently were not competitors, so that he secured some remarkably fine examples of old and modern art at what would seem astonishingly low figures to-day, but at the same time he undoubtedly paid comparatively large sums for a number of pictures, and especially those attributed to masters of the early Dutch and Italian schools, which can hardly realize expectations at their sale. Not that Mr. Yerkes did not deserve credit for his pictures. He steadfastly pursued the idea of forming a great collection, and he succeeded in this idea, but he bought carelessly in some instances, and was undoubtedly badly advised in others, so that the collection as a whole is a very uneven one. It includes, to emphasize this estimate, such masterpieces as Turner's "Rockets and Blue Lights," Sir Joshua Reynolds' "Portrait of Lady O'Brien," two portrait heads by Rubens, a "Portrait of a Man," by Ferdinand Bol, a landscape with horsemen by Cuyp, a little Gerard Dau, a Greuze, one Guardi, "The Watering Place" by Wouvermans, a "Portrait of a Woman" given to Franz Hals and a landscape by Wynants, among the early works, with several others, which while not masterpieces should be mentioned if space and time permitted, and among modern works such examples as Millet's "Pig Killers," unattractive in subject but a powerful canvas, the superb "Going to Market" of Troyon, the splendid sunrise of Dupré, two remarkably fine Diazes, a typical Jacque, an exceptional Daubigny and among five examples of Corot two really wonderful canvases, "The Morning" and "Fisherman."

Old Fashioned Pictures.

Of the examples of a school now passing out of fashion, there are the large and fine Bouguereau, "Invading Cupid's Realm," an unusually important if not entirely typical Alma Tadema, crowded with figures, "Spring," Knaus's characteristic "Country Festival," a Meissonier, a good example, "The Reconnaissance," an exceptionally good composition picture by Charlemont, "The Pages," Gérôme's well-known "Pygmalion and Galatea," a good Monticelli, a hard but characteristic Vibert, "The Sacrilegious Monkey," and good to fair examples of the now old fashioned Andreas Achenbach, Baron Leys, Alfred Stevens, and of the more modern still popular Joseph Bail, Bonvin, Cazin, Clays, Courbet, Dagnan-Bouveret, Detaille (two examples), Joseph Israels, Bastien Le Page, Pokitonow, Roybet, Sanchez-Perrier and Ziem. There are two thoroughly typical examples—and most important ones, of the Pre-Raphaelite painter, Sir Edward Burne-Jones, and a characteristic one of Sir Edwin Landseer.

One American Picture.

Mr. Yerkes had about ceased collecting before the French Impressionists became at all the vogue here, and although the early Frenchmen are represented by examples of Boucher and Watteau, he does not seem to have paid any special attention to the works of this early decorative school, now in such favor and which command such high figures. There is only one American picture in the collection, a fair example of the late George Inness, a "Landscape at Sunset." Mr. Yerkes told the present writer himself that he had never become interested in American pictures.

Many more names and pictures could be mentioned in this necessarily hasty review, but only these have been selected for such mention which have appealed to the writer, and which he has felt he could sincerely praise as really superior or great works. There are numerous others which will appeal to other writers, art students and lovers, for after all much study of pictures as of art works in general, only emphasizes individual tastes, prejudices and judgments.



GOING TO MARKET.

By Constant Troyon.

Courtesy American Art Association.

In Charles T. Yerkes Sale.

Where Experts Disagree.

There is no infallible expert criticism and one of the most interesting features of the Yerkes collection are the controversies regarding individual examples and the collection as a whole that it has aroused, and which are still being waged among students, artists, collectors, dealers, writers and art lovers. There are those who accept the catalogue blindly and who rave over or express disappointment in the quality of certain examples—there are others who question attributions, and who fiercely argue for or against the validity of certain pictures. Who shall agree when even so-called experts disagree? Seldom, if ever, does just such a collection of art works come upon the New York market, and it affords an opportunity, and a good one, for much education in art.

Tapestries and Rugs.

But if there are controversies anent the pictures and their varying quality and differences of opinion as to their attributions especially of some of the old works—there are no such disputes nor variances of judgment as regards the rugs and tapestries. These are all on an unusual high plane of excellence, while some examples are so rarely fine

as to ensure a repetition of the fierce contests waged for and high figures gained by the choice weaves of the Marquand collection sale.

The galleries where the rugs and tapestries are now hung present a beautiful appearance. Here one finds rich hues and brilliancy of color and there soft and subdued tones. Here are prayer rugs inscribed with pious sayings and extracts from the Koran and there are Bagdad, Hispano-Mauresque and Saracenic and other carpets richly woven and full of symbolism in color inscriptions and design. The great carpet from the Ardebil Mosque with its history and story is unique, as is also a Perso-Arabic tomb carpet, and a Persian state carpet more than two score feet in length.

Among modern weaves is a XVII century Brussels tapestry of cloth of gold some 14 by 15 feet in size with an elaborate composition of figures and landscape.

In short, the weaves of the Orient and nearer East, of the Italian Renaissance, of old Poland and of the more modern looms of France are all represented here—a feast of beauty for the

NEWS ITEMS.

The Fogg Museum of Harvard University has obtained a superior example of the work of Leandro Bassano, which was acquired from the Ehrich Galleries and placed in the Museum as an indefinite loan. Leandro was the third son of Jacopo da Ponte, who is more and more being recognized as one of the greatest masters of the Venetian School. Leandro was the most gifted follower of his father. His splendid portraits in the galleries of Dresden, Vienna and Hampton Court and his rich decorative paintings in the Doge's palace of Venice have won the admiration of connoisseurs.

Piero Tozzi has been delegated by the International Association of Artists which has its headquarters in Naples, Italy, to interest artists in America in forming a branch. It would make it much easier for American artists exhibiting in Europe. Marchese Alfredo Caprici Buguama Mintiridi, who has been appointed President and Secretary-General of the International Exposition at Rome, is the President of The International Association of Artists.

A reproduction of the wax bust attributed to Leonardo da Vinci by Dr. Bode of the Royal Berlin Museum and who purchased it for the Museum for \$40,000, is on exhibition at Wanamaker's Department Store.

It is stated in Geneva, Switzerland, that the price paid by J. Pierpont Morgan for Herr Marfel's collection of watches was \$525,000.

The Princess Lwoff-Parlaghy, who recently painted a life-size portrait of Joseph H. Choate, has presented it, through President Henry Fairfield Osborn, to the American Museum of Natural History, of which Mr. Choate is a founder and a trustee. The Princess has also recently painted an excellent portrait of Mr. William H. Bliss.

A portrait of Mrs. Alice Gwynne Vanderbilt painted by an unknown American artist in Paris and shipped here a year ago, has been lying in the custom house ever since its arrival, as Mrs. Vanderbilt declined to take it.

The picture will soon be sold to pay the customs dues, amounting to \$300.

Edwin A. Abbey will exhibit a new decorative panel, "Valley Forge," at the coming London Academy. It is to be placed in the Senate Chamber at Harrisburg, Pa. The panel represents Baron Steuben drilling a small body of Continental soldiers. As a companion piece there will be a picture of "Gettysburg." "Penn's Treaty with the Indians," a much larger panel, will also be exhibited at the Academy.

Many American Sculptors are sending medals to the Exhibition in Brussels, among them John Flanagan, R. Tait McKenzie, James Earle Frazer, Janet Scudder and Herman McNeil.

The Society of Illustrators are negotiating to bring the German Illustrators' exhibit, which has recently been shown in all the large cities of Europe, to New York. They also plan to send out a large exhibition of their own in the Autumn, which will probably be shown first at the Chicago Art Institute.

On Sept. 16 next, the anniversary of the centenary of Mexican Independence, Kaiser Wilhelm will present to the Republic of Mexico a statue of Alexander Humboldt for the City Garden of Mexico City.

DULUTH, MINN.

The Duluth Art Society has postponed its exhibition, planned for late April, because of the difficulty of obtaining a sufficient number of pictures. The art committee have learned that artists and dealers do not care to loan their pictures for exhibition during March and April.

SEATTLE, WASH.

The Washington State Art Association is negotiating for an extensive collection of Egyptian Curios for the Museum of Arts and Sciences. Count R. d'Huist, at Cairo, Egypt, is acting as agent for the museum and has sent on a number of photographs of rare objects. The collection will number over one thousand specimens.

ANNUAL ACADEMY DISPLAY. (Third Notice.)

The review of the present Academy display was interrupted by the pressure on the columns of the ART NEWS last week, and is herewith resumed.

Those who despair of American art production in the lines of portraiture and figure work should take heart from the present exhibition, which, while it contains no great works, or even what might be called "star" pictures in these departments, has a refreshing number of really good portraits and figure canvases.

The South Gallery.

In the South Gallery, among works not previously mentioned, Louis F. Berneker's "The Locket," well drawn, well posed and delightfully painted, is notable for its refinement and good expression. There is good expression also and excellent composition in Elizabeth R. Finley's "Between the Dances." "The Squadron Drill," by William J. Hays, is an unusually good military composition, and Charles Schreyvogel's "Broken Column" has characteristic life and dash. Charles Noel Flagg's "Heirlooms" has good sentiment and is well painted. Augustus Koopman, who is always a good figure painter, is at his best in "Watching the Boat."

The name of Chas. P. Gruppe is so associated with Dutch landscapes that it is a pleasure to see so good a figure piece as "Old Treasures" from his brush. The old fashioned refined sentiment of Letitia and Mary Hart, daughters of the old landscapist, James Hart, is the feature of their pretty canvas, "The Skein." Will H. Low's mural decoration for the City of Cleveland is a formal and good academic work, but lacks his usual inspiration. W. H. Drake, in "The Voice of the King," shows a remarkably strong—even for this good animal painter—"Study of a Lion." The "Portrait of a German Tragedian," by Ernest L. Blumenschein as a study of character is one of the best works of the kind seen in many a day. The lifelike pose and expression, the quizzical air and the whole personality of the dumpy little old man are so well expressed as to hold the visitor's attention. The artist has received a wide and deserved tribute for this really admirable work.

In "The Girl with the Gloves" William T. Smedley shows a typical and excellent fancy portrait. The "Calypso" of George Hitchcock—that breezy charming presentment of a pretty maiden with wind blown garments traversing a field of flowers, is well-known through its color reproductions published by the Detroit Photographic Company. Carl J. Blenner's refinement of sentiment and feeling are well exemplified in "Sealing the Letter," and Mary F. Low has well translated the spirit and atmosphere of a "Morning Flower Market in Paris." "The Circe," of F. S. Church, is characteristic in subject and delicate color, but is not quite on the line of his general work.

The Center Gallery.

In the center gallery the figure works which most appeal are Agnes M. Richmond's "Gold Fish," Frank T. Hutchen's "Old Brass and Pewter," a thoroughly good still-life, Alice H. Wetmore's "Girl with the Cat," Paul King's excellent study of horses and Joseph H. Boston's dainty, fancy portrait, "My Little Lady."

The fancy portrait, "Petite Marquise," by John da Costa, has good paintings of details, and is most decorative and charming in color, but the head is badly placed on the neck and has a strained and awkward expression. A portrait group, by Ernest Blumenschein, is crowded in composi-

tion and is not up to his "German Comedian" of the South Gallery. There are good painting and sentiment in Percival de Luce's "The Blue Kimona." Rhoda Holmes Nichols shows a rich-colored, well painted, fancy portrait in "A Sienese." The two portraits of this gallery are unquestionably Irving Wiles' of Miss Alice Chase, a daughter of the artist, finely and broadly painted, a dashing piece of work and suggestive even of Sargent, and W. T. Smedley's soft and beautifully drawn and most pleasing presentment of "Miss Yeager." A typical "Mother and Child," by George deF. Brush, an excellent portrait of the artist's wife by Joel Nott Allen, and characteristic and well painted figure piece, "She Who Waits the Coming Rider," by Harry W. Watrous, complete the better figure and portrait works in this gallery.

The Vanderbilt Gallery.

Only a few of the many good figure and portrait works in this large gallery can be mentioned to-day. E. Irving Couse shows an unusually good life-size "Study of an Indian Conjurer," with all his rich and full flesh tones. There is a striking portrait by George Bellows of "Signor Invernizzi," and Mrs. Kenyon Cox shows a typical and delightful "Study of a Child."

Although not properly a figure work, mention must be made of George Inness, Jr.'s large and fine landscape with horses, so strongly composed and beautiful in color as to greatly enhance his reputation. Mention has already been made of Victor D. Hecht's unusually strong characterization of a "Dutch Girl." Hugo Ballin finds, as ever, the inspiration for his richly colored and expressive figure work in the early Italian painters. "Tanagra," by Thomas P. Anshutz, has already been seen at the Philadelphia Academy. Luis Mora shows a clever interior with figures in a transcription of a corner in Murray's well-known restaurant. The portrait of Augustus Lukeman, by Hans Kownatzki, is a good character study. Lydia F. Emmet's "Mother and Child" is strongly painted and richer in color than usual.

Good portraits respectively of Richard F. Maynard and Dr. Gilbert L. Parker are shown by George L. Nelson and Thomas Eakins. "The Venetian Water Carrier" of John S. Sargent is an early but beautifully painted example. A well composed interior with figures and beautifully lit, entitled "A Cup of Tea," comes from the brush of Francis C. Jones, while Clifford Addams shows a good portrait of his wife.

The full-length standing portrait of Miss Compton, by Luis Mora, is a strong and serious work, and a charming little interior with figures, "The Living Room," is by Irving R. Wiles. William H. Howe is to the fore with his good cattle piece, "Guarding the Herd." There is good painting, of course, and fine rendering of expression in Lydia Emmet's "Brothers," and Robert D. Gauley sends a good portrait.

Academy Room.

In the so-called "morgue" the "star" picture is Robert Henri's delightful and remarkable "Study of a Child." This fresh and masterful canvas follows one around the room and is most appealing. The large composition, "In the Sun," by William Cotton, has fine light and color and good drawing. George Bellows' "Beach at Coney" was seen last winter in the exhibition of "The Eight." There is a good portrait by M. Jean MacLane and Robert MacCameron's portrait of Mrs. James A. Burden is notable for fine expression, rich flesh tones and the rendering of the blacks in the costume. Frank Fowler's "Portrait of a Child" well sustains his reputation, and there is good, serious painting in George H. Hall's "Lady of Seville."

James B. Townsend.

WITH THE DEALERS.

Portraits by Seymour Thomas will be shown at the Knoedler Galleries, No. 355 Fifth Ave., through next week. The exhibition will open on Monday morning. In the outer gallery upstairs watercolors of Normandy and Brittany by Col. H. Anthony Dyer, of Providence, R. I., and which have been displayed during this week, will also be shown through Saturday next. There was recently shown in the upper gallery a figure composition entitled "Mother Love," by J. Campbell Phillips, a surprisingly strong piece of work, the figures well drawn and posed with sweet expression, natural and rich flesh tints, and beautiful, warm and glowing color. This picture should greatly enhance the reputation of this young painter and is the best that has yet come from his brush. In the window has been shown of late a stirring military scene, "Battle of Winchester," by Thure de Thulstrup, well composed and fine in action.

Recent marines by Frederick J. Waugh and nineteen landscapes by Chauncey F. Ryder are on exhibition at the Macbeth Galleries, No. 450 Fifth Avenue, through April 13. Notice will be made next week.

The week has brought few new exhibitions, doubtless due to the excitement and interest aroused by the coming sale of the Yerkes collection. The strong work of Señor Luis Graner has brought crowds to the new Brandus Galleries. The attendance at the Spring Academy Exhibition at the Fine Arts Galleries in 57 St., west of Seventh Ave., has not been up to the mark, and the throngs in the dealers' galleries on Fifth Ave., as contrasted with the sparse attendance at the Academy again emphasize the advantage of location. Were the present Academy exhibition in progress in some Fifth Ave. gallery, it is probable that it would be crowded, but the public will not go off the line of travel for any distance for any art exhibition, unless it is tremendously advertised and becomes a sensation, such as the Sorolla display at the Hispanic Museum on upper Broadway two years ago, or the present exhibition of the Yerkes art treasures at the American Art Galleries in East 23 St.

On Monday morning next there will be placed on exhibition at the Fifth Avenue Art Galleries, No. 546 Fifth Ave., the collection of rare weaves of Asia Minor, owned by Mr. Benjamin Benguiat. This collection, which is offered not at auction but at private sale, includes XIV, XV and XVI Century Ispahan, Damascus and Ghiordes rugs. Among these is said to be a rug that inspired Moorish warriors who invaded Damascus, by its beauty of tone and color, to carry it back to Spain. It is the largest of its kind now on the market.

There is also a rare and rich Ispahan rug known as "The Serpent," whose design is of serpents interwoven with the lotos flower motive. A Ghiordes rug has remarkable architectural effect. There are also many rich and beautiful tapestries.

The entire collection is one whose specimens have been chosen with rare taste and knowledge.

There is on exhibition at the Anderson Art Galleries, 12 East 46th Street, part III of the collection of sporting prints collected by the late Oliver H. P. Belmont. The collection of 40 fox hunting plates, 6 watercolors of coaching scenes and fox hunting by Henry Alken, and 30 other plates after his paintings will be sold on the evenings of April 6, 7 and 8 at 8:15 o'clock.



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At the Kelekian Gallery.

WASHING OLD MASTERS.

The Evans-Clausen case has excited great interest abroad. Italian art critics are discussing the question with deep interest. Many are of the opinion that washing injures old pictures. The most notable old masters that have been washed are Rembrandt's portrait of himself, in the Uffizi Gallery and Titian's portrait of Tomassi Mosti in the Palazzo Pitti. So much interest has been aroused in Florence that a commission has been appointed to enquire into the results of washing and other experiments on old paintings.

OBITUARY.

Agnes McCahill.

Mrs. Agnes McCahill, painter and sculptress, died in her studio in the Holbein building, last Monday. She was a pupil of Augustus St. Gaudens and Herbert Addams, and studied painting with Will Robinson and the late George McCord. Her marines painted on the coast of Maine are well known. She traveled extensively and studied in all the capitals of Europe. She exhibited at the Academy of Design, the Architectural League, the Pennsylvania T-Square Club and the Brooklyn Institute of Architects.

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